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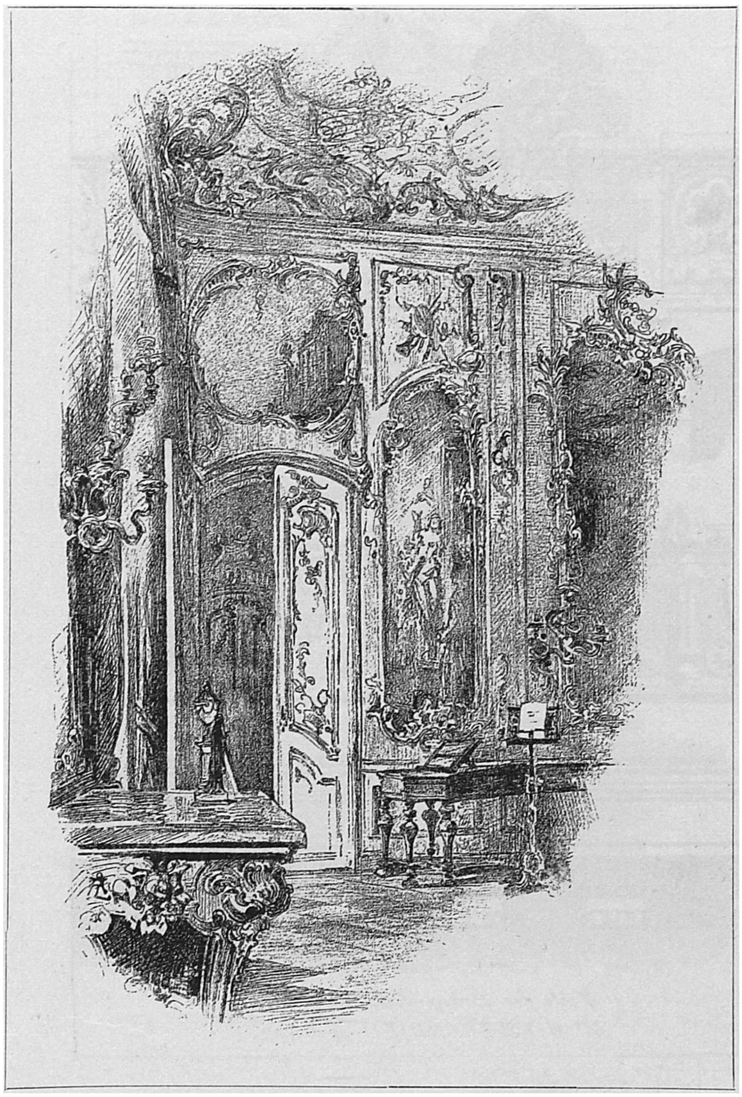
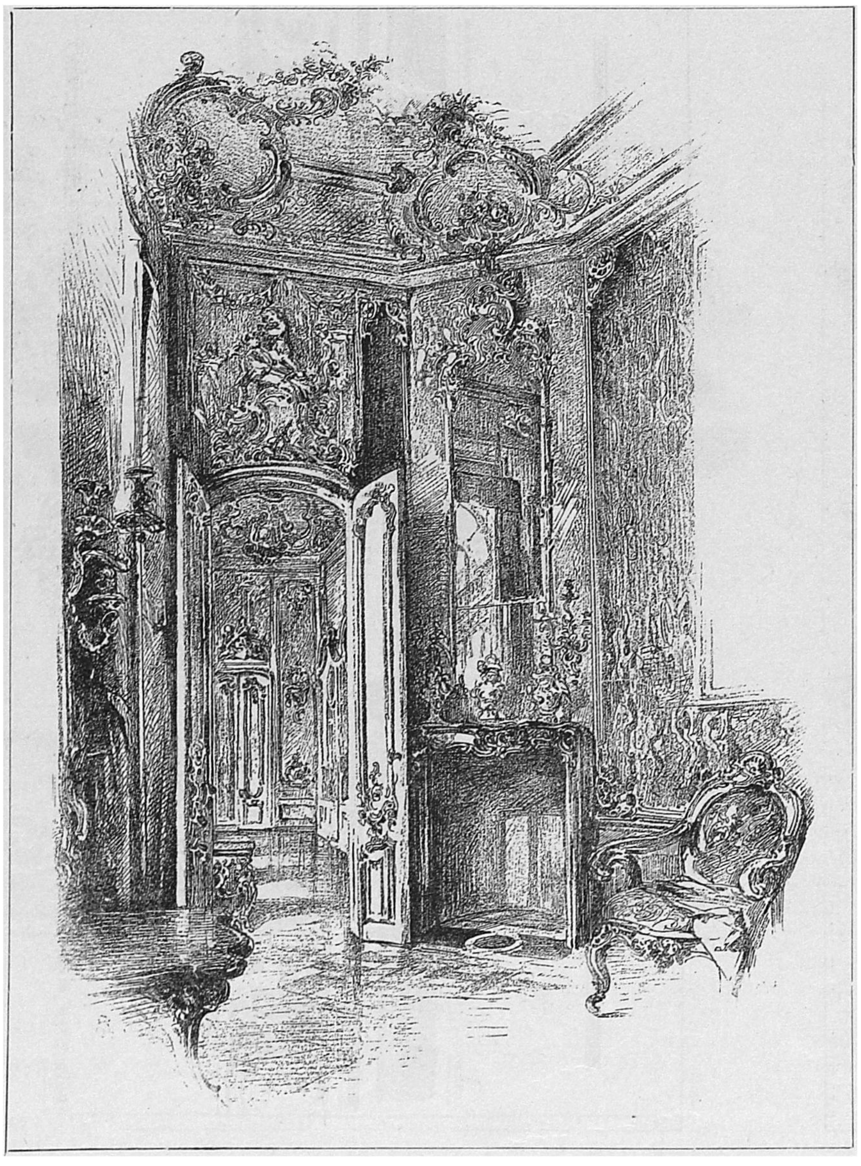
COLOR EFFECTS.

NO color effects, whether arising from constituent qualities or relations to each other, are of indifference to the decorative painter. Regarded separately the colors which are at once purest and brightest produce the most sensible pleasure on the visual organs, but in composition, sombre or subdued colors suitable to the treatment of design, and without the presence of any brilliant hue may be productive of the highest pleasure. According to the character of surfaces, these absorb or extinguish certain rays, and variously reflect and refract. The light transmitted through a colored transparent substance and that reflected from it differs sometimes in color and always in depth, as may be seen in viewing the portions of a stained window from within and from without. In the folds of hangings, especially those of deep warm colors, where portions face each other, we find the effect of reflection in deepening of hue, pleasingly varying the effect by subtle gradations. There is a sensuous influence about colors, strongly appealing to the temperaments, and in a design having an effect through their skillful arrangement, the propriety of this arrangement is rather a matter of conscious feeling than direct perception. Color, in fact, is felt rather than perceived, or made the subject of critical examination. Harmonious colors, whilst distinct, are yet subordinated to beauty of form and outline, their proportions as well as the grouping contributing to this result. This applies to interiors of rooms as well as *objets d'art*. Good, general expression embodied in good form is the aim of the painter. To give this expression, there must be an approximation in design to the original type, not necesssarily imitative but embodying leading characteristics. Expression even in pictorial views, in which a vivid sense of reality is sought, does not necessarily depend upon elaboration. We may refer for illustration to the broken rock boulder which lies in the shadow of Tintoret's picture of the Temptation. The dark ground has been first laid in color nearly uniform and over it a few, not more than twenty strokes of a brush loaded with white gray bring out from vacancy the representation. Probably the whole work did not occupy ten minutes for that artist, but the spectator overlooks the little labor bestowed in the vigorousness of the effect.



MUSIC ROOM IN PALACE OF SAN SOUCI.



LIBRARY IN PALACE OF SAN SOUCI, SUMMER RESIDENCE OF EMPEROR WILLIAM.

The principle of selecting colors in composition is that tertiary colors harmonize with primaries as standing in the relation to them of neutral tints, but are in harmonious opposition to the secondaries, which combine them. The primaries may be placed in juxtaposition, but no primary color should be brought in contact with a secondary color, of which it is a component part, nor any secondary color be brought in contact with a tertiary color of which it is a component part.

The influence of different vehicles on colors affords wide play to the painter's skill. To these and to the differing character of surface arise the most varied optical effects from the same colors. Whilst oil painting has the power of representing the variety of textures and surfaces in nature, of giving the light the means of reflecting back the luminous body unimpaired, and so treating shadows as to swallow up and absorb all reflex and refraction of light, water color painting supplies aerial aspects, semi-translucency of colors, pearly light, the display of rich and full color in broad masses by flat washes, delicate blending of tints at their extremities with half tints, delicate gradations of shades, some of the best effects arising from the capacity of water colors both to retain and give back light.

Countless suggestive hints as to judicious grouping of colors may be obtained from the observation of the hues and tints of variegated flowers of the higher orders. The greater the regularity in the colors and tints of flowers the lower do they rank in organization, and with certain exceptions, in adornment. Only the rarer and more refined types show irregular splashes of color. The delicate gradations of hues cannot be reproduced by the colorist, but the rendering of the extremes of these will ordinarily suffice.

There should always be observed a variation in the depth of tone of two contiguous shades of the same color, to avoid an unpleasing glimmer. Principal colors in a composition should always be well diffused.

As shown by the spectrum, chemical rays emanate in company with reflected colored rays, and to the former is due much of the action of colors, as they affect or are affected among themselves, and in and with the vehicles with which they are blended, and by exterior agencies that approach them. The painter, in noting these, has to exercise, in some sort, the functions of an analytical chemist, besides taking into account the character of the light—real or artificial, and the amount of this thrown on his designs. Thus red, which in full daylight may be bright in hue, deepens as the light declines.

To come to the primaries, we find that yellow is the most intense of all colors, and with an affinity for light, is the most powerful in its effect on the visual organs and the temperaments. Blended with the semi-neutrals it imparts to them a radiance not their own. It gives a particularly agreeable definiteness and brilliancy to the compound colors, buff, dun, chestnut, hazel, auburn, fawn. In mural decoration, mixed with chromates of lead, it asserts a pleasing purity, though, unfortunately liable to tarnish from effects of sunlight and deoxidising agencies. Used in fresco and distemper the lime, so fatal to many other colors, proves inocuous. In ancient mural paintings, yellow is the most prominent of surviving colors. As to Terra di Sienna, the least changeable of ochres, it is a curious fact that it becomes more transparent and acquires greater depth by burning. Gamboge, which owes much of its stability to the gum and resin which enter into its composition, is yet rendered still more permanent when mixed with other colors. According to the proportion in which yellow is blended with other colors are they rendered opaque and transparent.

Red has a special adaptation when blended with blue or the compound colors that are in part its derivatives, to becoming subordinated in a color design, though in itself the most positive of all colors, with purple, crimson, russet and orange for its associates. In the tertiaries it allies itself harmoniously with citrine and olive, assorting well with browns and grays and all broken colors, as well as serving to harmonize and contrast the neutrals. In connection with other colors in design it supplies numerous compensatory effects otherwise unattainable. The fading of vermilion, that most beautiful of reds, is most frequently due, less to want of permanency in the pigment itself than to its combination with colors that chemically disagree with it. Mixed with lake or carmine it has an invariable tendency to fade; that it cannot be used in fresco is due to the decomposing effect of lime, and it fades on a ground having the slightest traces of iron, copper or zinc Venetian red, on the other hand, is unaffected by iron, being prepared by calcination with salts of iron. Pure vermilion, contrary to many prevailing ideas, resists the oxygen of the air and those deleterious gases which are so fatal to many colors.

Blue—the intermediary of red and yellow and their compounds, greatly subordinates all colors allied to yellow or orange, white and red, and its influence in this respect is seen in all colors in its vicinity. That it subdues their strength or vividness is owing to its great absorption of light and natural affinity for darkness and shade Its strongest contrast is with white.

Gray, essentially allied to black and shade—black combined with blue, purple, olive, etc., forming with semi-neutral grays transparent compounds, being made by the mixture of gray with madder, brown or blue—assorts both with black and white and all their intermediary hues. Its best contrasts are with the semi-neutral—brown.

The value of black itself, the negation of light, is the deadness of its hue. It better combines with warm than cold colors, partly neutralizing the former, whilst subduing the latter. The blue, which is a constituent of black, especially asserts itself when mixed in however small a quantity with white, giving also yellow a greenish and to red a purplish tint. The heightening effect of black on warm and light colors to which it is adjacent is familiar to all; but the very opposite effect is displayed when it is mixed with these or laid on a glaze. In the natural world excess of the sun's light produces darkness in the visual organs, or renders objects undistinguishable, but a ground of black may be made to set off admirably the lightest colors; instead of producing a sombre effect it would seem to heighten them.

CHURCH DECORATION.

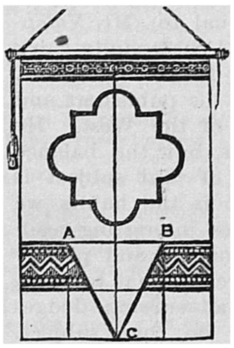
A SERIES OF ARTICLES. NUMBER EIGHT

WHATEVER difference of opinion may exist as to the advisability of introducing banners into Church Decoration, all will welcome the introduction of banners at their school festivals. A few manufacturers now supply very good banners on cloth, using the finest French flocks, which give a richness and glow of color hitherto unobtainable. Those on paper or paper cloth are only fit for school decorations.

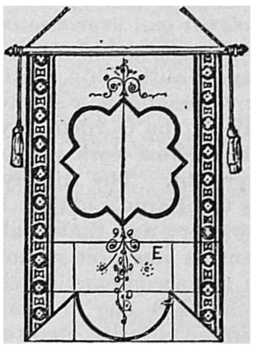
In giving practical instructions for drawing banners, for clearness one size only will be taken, and in this a proportion of depth and width is used best adapted for Church Decoration. Divide the sketches here given (36 inches long by 24 inches wide) into three spaces, and again subdivide the lowest space into eight squares of six inches each. The spaces must be drawn with accuracy, and a perpendicular line up the centre of the sketch at right angles to the bottom line.

To construct design No. 1, rule lines from the points A and B, to C, add border at top of design and at each side of the spaces A and B. Deep fringe in place of ornament is an improvement. The design for the centre may consist of any selected cross or monogram, according to the season or festival for which the banner is intended.

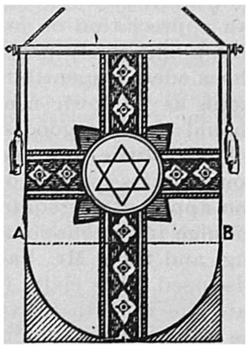
In No. 2 a change is made in the shape by describing a semicircle at the bottom, and finishing with points. This arrangement is best finished by the addition of a border at each side. When no motto is required add a scroll or ornament D E. This is a good shape for any textile fabric. Plain white silk with a border in colors, and finished with six-inch fringe, would make a rich banner.



No. 1.



No. 2.

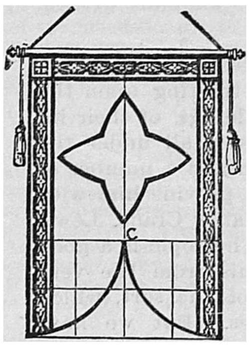


No. 3..

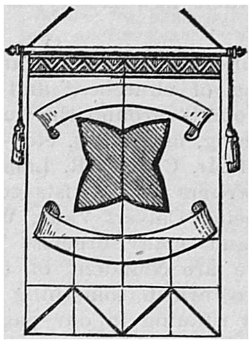
No. 3 has the bottom formed by a semicircle described from the centre A with a radius A to B. Place in the centre of the circle a device, cross, or symbol. The cross may be colored pale blue, with a pattern worked in dark blue; or pale red, with a dark red pattern, and centre gold. Should much color be used in the cross, keep the groundwork of the banner of a pale warm tint or white.

Banner No. 4 shows another shape; two curved lines are struck by compasses, taking A and B as centres.

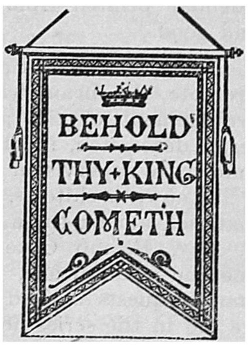
In banner No. 5 the quatrefoil is placed the reverse way to No. 4, to allow space for a ribbon top and bottom. For the quatrefoil a star, crown, or any suitable cross, may be substituted. The ribbons are for lettering. The length of the banner may be increased at pleasure, but it is not recommended to make any design of a less depth in proportion to the width.



No. 4.



No. 5.



No. 6.

The banner should be shaped at the bottom in the direction of the thick black lines, and a fringe or border added.

Banners without any monogram or device require a border all round. These are well adapted for texts. If small spaces require filling, use a device in gold or any one color. Two stars or two small crosses are preferable to one star and one cross used in the same work.

The various emblems we have given might be introduced in banners. These designs can be purchased printed in outline on cloth, ready for illuminating, or the outline may be transferred to silk or any fabric by pouncing.

Oil painting on silk is difficult, and only used for very large works, and the silk adapted for the purpose is costly.

For a border select a design that will be distinct at a distance.

Use as few colors as possible, and avoid violent contrasts.

Outline with black any device or monogram placed on a colored ground.

Gold device on white ground may be outlined with red or blue.

In selecting an emblem, see that it is suitable to the occasion.

Letters or emblems cut from thin paper are bad for mounting on textile fabrics; the contraction in drying will spoil the effect.